

## 160 SIMILE ZOLA, NOVELIST AND REFORMER

Fouquier in "Le XIX<sup>e</sup> Siecle," Francisque Sarcey in "Le Temps," Jules Claretie in "La Presse," Gaucher in "La Revue Bleue." "La Eevue de France" joined in the hostile chorus and so, too, did the Olympian "Revue des Deux Mondes"; while "La Vie litte'raire" and "La Jeune France" joined "La Re"publique des Lettres" in defending the much-abused author.

But pamphlets also rained upon Paris; there was "Zola, Pape et Ce'sar," by Madame Arnault; "Monsieur Zola," by "Papa Cadet"; a "Petit Trait<sup>^</sup> de Litte"rature NaturaHste," by "Oamille B." and Albert Vanier; "Naturalisme ou Re\*alisme," by F. de Bus; "M. Zola et son Assommoir," by

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Fre'de'ric Erbs; "Apropos de rAssommoir," by Edouard Rod, and several others. But mere pamphlets did not suffice; there came "poems" like "En r'venant d' rAssommoir," by G-alipaux; parodies like "L'Assommoir du Cirque Frahconi" and "L'Assommoir pour rire," by Blondelet and Beaumaine; and finally there were lectures both against Zola and in defence of him, the most notable of the latter, one which particularly angered both the conservative critics and the sensitive Parnassians, being delivered by M. Le\*on Hennique in the Salle des Conferences on the Boulevard des Capucines.

To a few of the matters enumerated above, the production of "L'Assommoir" as a play, and the publication in volume form of some of Zola's literary papers, it will be necessary to refer again in following the thread of this narrative; but they have been mentioned here in order that the reader may at once form some idea of the sensation which the appearance of "L'Assommoir" caused, first in the literary world of Paris, whence it spread throughout the reading public.